he Fool," a play by Channing Pellock, miled at the Times Square Theater by

CHANNING POLLOCK seems to have found the right way to compose a sober drama. Eager to transmit some serious messages to those who need them, he puts his weighty matters in a rousing though dignified hippodrome, with the result that his new play, "The Fool," is a salable compound of bread and the circus.

Much eulogy may be addressed to "The Fool" and its performance last night at the Times Square. It is a courageous utterance of Mr. Pollock's pent-up indignation against economic injustice, and hypocrisy in the Christian Church. It is shrewd, cunning, honest and full of devices. It is a good show. It is out of Sardon by Galsworthy. It contains mobs, miracles, romance, intrigue and considerable more or less deep thinking. It is serious, humarous, sweet, acrid, reticent and rococo. It is amphitheatrical. And it teaches us that, in this drama at least, a man may do and live as Christ did and still be happy in the last act.

Perhaps it is ungracious to empla-

size in a report of "The Fool" a Pollock thrill of two, rather than the Pollock expounding of noble ideas. Yet it is a habit so to do; for which Mr. Pollock's past is to blame. In the first net, for instance, the young rector, laving offended his rich parishioners by unruly sermons, is ejected from his pulpit and jilted by his lady-love. As he tands disconsolate and alone in the dim church (it is Christmas Eve, by the

sign church (it is Christmas Eve, by the way), a Person appears and addresses him. This visitant, who is not at all supernatural, counsels him to pursue hit sacrificial ways and to live as Christ lived. "In God's name," exclaims the unhappy rector, "who are you?" And the Person answers, as he goes out the door, "I am a Jew!"

After we have heard eloquent exposition by coal miners of Money's inhumanity to those who carn it; and scandal has seared the preacher's blameless character, the scene changes to the settlement wherein he strives to ald the unfortunate. Into this nancturary comes a riot, led by a wild coal digger (excellently done by Rollo Lloyd), who accuses the pastor of seducing his pretty wife. The curses and violence of Calvary are heard, and the victim is charged by his persecutors with saying the tumult a little crippled girl, who has been ministering to the clergyman, kneels in a conspicuous corner and kneels in a conspicuous corner and kneels in a conspicuous corner and constitutions and the constitution of the demonstration belonged to Miss Sara Sothern, the young woman whose

James Kirkwood



creen to play the title role in "The Fool," Channing Pollock's play, which the Selwyns are presenting at the Times Square Theater.

Grace La Rue



connect playing of the lame child was flawless of its kind. There is no time flawless of its kind. There is no time to report Lowell Sherman's good and venomous impersonation of the mine owner's evil son, nor that of the mine owner by Henry Stephenson. But of James Kirkwood, as the Fool, it must hurriedly be said that he had the "visage, sweet and comely," estimated the state of the mine owner by Henry Stephenson. But of James Kirkwood, as the Fool, it must hurriedly be said that he had the "visage, sweet and comely," estimated and county," estimated and county, and the state of the mine owner by Henry Stephenson. But of James Kirkwood, as the Fool, it must hurriedly be said that he had the "visage, sweet and comely," estimated and since you are placed with what you see that's all that counts.—B. F. sential to the role, and that he man-On the Screen aged a difficult portrayal without being sanctimenious or smug. "A God-By Harriette Underhill Almighty's gentleman," as Dr. Johnson said, muscular and clear-eyed, and capably differentiating between a fool and an ass, as he applied remote ideals to conditions of to-day. We noticed last evening that in the ovation after the second act it was the actors of the

Vogeding and Rollo Lloyd. New "Music Box" Show A Showmanship Triumph

capitalistic class who took the curtain

calls, while the players who had imper-

sonated the workmen remained invisi-

Irving Berlin's "Musio Box Review."
presented by Sam H. Harris at the Music
Box with the following cast of principals:
Grace La Rue, Charlotte Greenwood, John
Steel, Clark and McCullough, William Gaxton, Roblinson Newbolt, Fairbanks Twins,
William Sesbury, Hubert Stowitts, Ruth
Page, Heien Rich, Amelia Allon, Olivette,
McCarthy Sisters, Margaret Irving, Rath
Brothers, Hal Sherman, Lella Ricard, Rosemary, Eva Sobel, Margaret McKee, Estar
Banks and a numerous and well dimpled
chorus. Lyrics and music by Irving Berlin; staged by Hassard Short.

For a large section of the American public the only question that need be answered here touching the second epiphany of Irving Berlin and Hassard Short at the Music Box may be framed as follows: "Is the new 'Music Box Revue' as good as the Brst?" And be it answered: "It is."

From the remotest seats in the gallery came outeries of approval, and

lery came outcries of approval, and even the more expensive \$11 latitude, where sat the somber Raymond Hitch-

where sat the somber Raymond Hitchcock and others hard to please, were
waked to ecstasy.

Hassard Short sets his pictures in
a lavish frame, and Sam Harris as a
leading maccenas of the theatre, tands
for an expensive bill of freight. Even
the curtain is a broeade of rhinestones
which spare the lighta and shower
them rightly tinted in the auditorium.
In pictorioal conception and in fashion
of figure and dance and hue the new
revue is even superior to its recently
face.

attempt, of course all the stool pigeons
and detectives and policemen say:
"Why, this is not Rud Doyle!" and of
course he goes back to marry the beautiful nurse, but before we could sanction his union with Florence Vidor,
whom we admire so much, we insist
that the surgeon cut out of his patient's vocabulary such expressions as
"I seen you lamp him" and "You must
of went." It seemed to us that Bud
had more serious faults than a broken
face. of figure and dance and hue the new revue is even superior to its recently departed predecessor. The level of comedy is maintained. Perhaps only in the item of music is there any falling off. Not that there lacked persuasive sound, but from the refreshing fountains of harmony gushed no such amorous melody as "Say It With Music." Yet no accusing spirit will fly up to heaven and ask the Recording Angel to set that down against Irving Berlin.

Your Music Box catalogue will

Your Music Box catalogue will specify twenty-fur numbers, only a few of which can be enumerated here.

Belle Baker Prolongs Engagement at Palace

Kilbourn Gordon will arrive on the Ma-jestic to-day after a stay of two months in England, where, in association with Groesmith & Malons, he is presenting "The Cat and the Canary." The London pro-duction will be made at the Shaftesbury Theater. Roland Young and Bery! Mercer are to set with "The '49ers' at the Punch and Judy Theater. Later Mr. Young is to ap-pear in "Pomeroy's Past." but until be is needed for that production he will remain with "The '49ers."

Frances Underwood is to be a member of the cast which will support Emily Stevens in Thompson Buchanan's "The Sporting Thing To Do."

Jackie Coogan in "Oliver Twist" will be een at the Strand Theater next week.

"The Stn Flood" will be the picture feature at the Capitol next week, when the theater will celebrate its third anniversary. Nance O'Nell in Benavente's "Field of frmine" will be presented in Boston next

Presents Artist of Talent and Promise

Girl Violinist One of Many

Half-ripe virtuosi, artists in the bud, will be three-fourths of the new "recitalists" in the season just opened Such has been the rule ever since the foreign invasion began in 1915. Such will be the rule until European conditions return to normality. Small wonder if, as was to be observed at a violin recital in Town Hall last week American fleaglings also essay flights before they ought. The cases are all alike in presenting instances which, as Dr. Burney observed of the youthful Mozart, the talent displayed is more remarkable than excellent.

mistaken, of course, but his dictum is not to be wondered at. He carried a staid mind with him on his tours of the Continent and too many predigies were forced upon his attention. Even Mozart was outdistanced at the time by a youngster whose name it would be hard to dig out of the historical records now; and no one has lived in this critical world a generation but has been amazed at the skill of some child who gave him no occasion to recall even its name two years afterward. As a pianist the little Swiss boy Hegner, who cameto us a year after Josef Hofmann, seemed the more remarkable of the two. But a wise music lover overcame the cupidity of Hofmann's father and saved for us the present artist.

Just now it is the young violinists who are having their innings and they are coming to us chiefly out of Russia. Why violinists and why Russia are questions which it will perhaps be easier to answer in five or ten years ier to answer in five or ten years from now than it is at present. Miss Nidelka Simeonova, who gave a recital in Town Hall yesterday afternoon, is not a Russian, but is of the chosen people and hails from the Near East. Like many who have preceded her, like many who will come after, she plays the violin delightfully, plays it well, displays a gift for the instrument, gives a charming enterinstrument, gives a charming enter-tainment. Will she one day rank among the great ones? That, as even Henry Ford could say when not under-going a literary examination, is "on going a literary examination, is the knees of the gods."

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ble, though they had done much the more difficult and auccessful acting. They were Geoffrey Stein, Frederick

By Harriette Underhill

The same man who made "Hail the Woman" made "Skin Deep," the feature at the Strand this week, and what we should like to know "a why does a Themas Ince do pictures like that when he can do pictures like that when the the skin and for all it is a melodrama, the characters are very real human beings. The story holds the interest every moment, the titles are all that titles should be the picture does not preach and the cast is axellent.

Just before we went into the theater some one asked us who was playing the lead and we couldn't remember, aithough we had written enough about it in advance. But when Bud-Doyle's face was flashed on the screen we wanted to exclaim: "Ah ha, we know you. Milton Sills, in spite of the nose putty and the windshield ears and the chipmank cheeks." No one in the story, however, was as clever as we, for not even Sadie Doyle recognized him and she is his own wife, or, at least, she was his wife.

The story is about a crook who reformed when he went to war. His wife add not care for his virtuous ways and, being beautiful, had no trouble in attaching another man. So to get Bud out of the way he was railroaded to so the way he was railr

The story is by Marc Edmund Jones. Lambert Hillyer directed the picture under the supervision of Mr. Ince. Marcia Mann is the faithless wife, Charles Clary and Winter Hall are the district attorney and the philanthropic surgeon. They all do excellent work. The comedy is a Clyde Cook, called "The Eskimo" and there are some more of those interesting bits called "Odds and Ends," and the topical review.

8:10 WINTERGARDEN POP MAY

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